

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Dear Mr. Dahlberg:

In your letter dated October 27, you refer to me as a "gracious woman". For this I thank you, and hope that you continue to think so. On the other hand, I recall that during ^{our telephone} ~~your~~ conversation you ~~made-a-strong-point-about-~~ expressed utter disgust with the fact that I was also a "busy" woman. ~~---xxxxxxpiousxxx~~ At the time I was on the defensive, if I remember correctly. On second thought, I ask myself, why? Actually, I am a busy woman, with a desk calendar filled with notations of appointments, ~~ofxxx~~ calls to be made, ~~xxxxxx~~ wires to send, etc.

Yes, such is my life, and I chose it. I believe it is a useful life, useful to those I serve. The artists are creative people. I chose to help them create by attending to the details which make it possible for them to work under better ^{to} conditions, /work as they please and where they please, whether New York, a suburb, or God's country as they see it - here or abroad. That I have dedicated myself to this task is a matter of choice. That I do it as I do it is a matter of selection. ^{nor do I wish it} Stieglitz was unique. I cannot emulate him, ~~and-if-I-did-it-would-be-xx-anachron-~~ ^{I am not Stieglitz.} ~~istix-xx~~ The tempo of his era and the tempo of mine are very different. He would be in his late nineties today if alive - and his philosophy ~~xxxxxxx~~ did not serve the artists well at the end. Dove is an excellent example.

Working with "creative people" has been a great experience- ^{often} ^{somet} ~~my~~ gratifying ^{at} times, filled with wonder and admiration. And ~~xxxxxx~~ on many occasions, filled with patient understanding for their unalterable attitude of complete "rightness", a one-way street of their own that permits no traffic with other's ideas and ideals. This is all to the good. One cannot create otherwise. ~~but-one-must-leave-room-for~~

October 21, 1958

Mr. Henry B. Caldwell, Director
Fort Worth Art Center
1309 Montgomery
Fort Worth 7, Texas

Dear Mr. Caldwell:

Would you be good enough to advise the Greenmans that I shall keep them informed if and when any small paintings by Shahn are delivered. It will be some time after the first of the year as we shall have to use whatever he will have available before then for our Christmas exhibition, an event everybody waits for each year and which must include at least four examples by each artist.

In any event, I shall bear the Greenmans in mind and will send photographs at the earliest opportunity.

My best regards,

Sincerely yours,

ECB:pb

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BUCKNELL UNIVERSITY
LEWISBURG, PENNSYLVANIA

October 27th, 1958

Mrs. Edith Halpert
Downtown Gallery
New York, N.Y.

Dear Mrs. Halpert:

You will recall that I phoned you some time ago about arranging a Ben Shaan exhibit for Bucknell for December.

I imagine you've been waiting for further word from me about it. As you may know, we usually have the artist come here for the opening for a fee. However, in this case, Mr. Shaan feels it impossible for him to get away at this time.

However, in place of his appearance, I will give the talk at the opening on his work, and the fee will go towards the purchase of one of his works, so that assures at least one sale. And I feel there will be others, if it can be largely a print exhibit.

Having it to a large extent a print show plus whatever paintings and drawings you can readily assemble will obviate the inconvenience of borrowing paintings. When I was at the Shaan's I saw some recent large "calligraphic" black and white prints that I would very much like to include.

As to transportation, I would pick up and return the pieces to the gallery and I would like to get the show in late November (at the latest) or if it would be possible to have the show ready by November 14th, I will be in town anyway, and this would be a great convenience to me to get them at that time. Of course, the exhibit is fully insured both while here and in transportation.

Sincerely,

Bruce Mitchell

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October 24, 1937

Mrs. Ralph H. Norton
Norton Gallery
West Palm Beach, Florida

Dear Mrs. Norton:

Shortly after your note arrived, I received a letter from Bill and have followed his instructions by shipping the three paintings you selected. Naturally, I hope that he will be as well-impressed. It certainly would make a wonderful O'Keeffe unit to add these two outstanding examples of her work, and as I mentioned to Bill, the Bonath is a real bargain, now that his prices have been established at Parke-Bernet, for, with the exception of truly minor examples, pictures fetched from sixteen hundred to three thousand.

I forgot to mention to him that the O'Keeffes do not have to be glazed. We do that at the Gallery in order to protect the pictures from finger marks as they are moved from cabinets for display.

It was wonderful seeing you and I look forward to an exchange visit about the middle of December, when I certainly hope to get to Florida.

Sincerely yours,

RMH:ph

* See letter of same date to Willis Woods

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THE JUNIOR COUNCIL OF THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE, CIRCLE 5-8900 CABLES, MODERNART, NEW-YORK

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WALTER BAREISS, VICE-CHAIRMAN
MRS. E. POWIS JONES, SECRETARY
PETER A. RUBEL, TREASURER

October 31, 1958

Dear Mrs. Halpert:

We wish to notify you of the sales of four Ben Shahn color silkscreens.

Under separate cover we will send an exchange check for the PATTERSON, LS-578-386, in the amount of \$81.00 - \$90 purchase price less the 10% handling charge. This item was sold after rental to Miss Lucy Geringer of 109 East 79th Street.

Also, would you be so kind as to bill Mr. Eliot Dann of 15 Park Avenue, New York City, for the SUPERMARKET, LS-578-305, in the amount of \$110 less the \$7 rental received.

✓ Mr. August Heckscher of 159 East 94th Street*also wishes to be billed for the PHOENIX, LS-578-536. The purchase price is \$105 less the \$7 rental. He also would like to buy the ALPHABET, LS-578-385, and the purchase price for this is \$45 less the \$7 rental received.

We are enclosing herewith our bill the the handling charges on these last three items.

Thank you for your continued interest in and cooperation with the Art Lending Service.

Sincerely yours,

Donald R. Lewis
Mrs. Donald R. Lewis
Executive Secretary
Art Lending Service

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

enc.

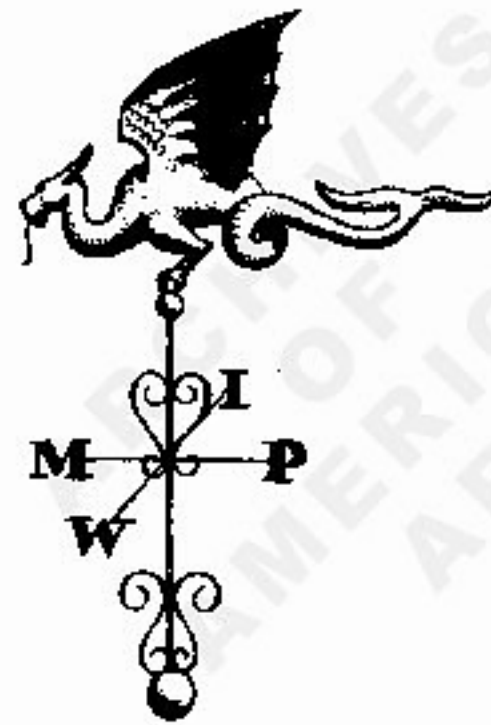
* Please bill Mr. Heckscher at the Twentieth Century Fund, 41 East 70th Street.

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COMMUNITY ARTS PROGRAM
RICHARD B. K. McLANATHAN
DIRECTOR

MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESSEE STREET • UTICA 4, NEW YORK • TELEPHONE 5-6191



Prior to public information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published in some form of public record.

October 22, 1958

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you so much for your wonderful letter which I found awaiting me on my return from New England.

All I can say is that we are delighted to be able to have the painting by Ben Shahn as part of the Institute collection. If you will be kind enough to send us along a bill both Bill Murray and I will hasten to get the check off to you as soon as possible.

With many, many thanks and all very good wishes,

Cordially,

Richard B. K. McLanathan
Director

RBKMcl:mcf

P. S. Thank you too for sending me the copy of your contribution to the Creative Arts Conference at Boston University. It is most interesting!

HB

HOUSE BEAUTIFUL MAGAZINE

572 Madison Avenue, New York 22, Plaza 1-2100

FROM THE EDITORIAL OFFICES

October 29, 1958

Dear Mr. Marin:

I am returning herewith photographs of two Georgia O'Keeffe paintings; one Ben Shahn painting; and two William Zorach sculptures. I am sorry to have held on to these for so long, and hope you'll excuse me.

None of these seems to have quite worked out for the purpose we had in mind. I do want to thank you, however, for your very helpful cooperation.

Sincerely yours,


Grace H. Glueck

Mr. John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York, N. Y.



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APPRAISAL COMPANY, INC.

HOME OFFICE: 2405 N. MARYLAND AVENUE
MILWAUKEE 11, WISCONSIN • TELEPHONE BR. 6-1221

October 20, 1958

Miss Edith Halpert
Downtown Galleries
32 East 50th Street
New York City - New York

Dear Miss Halpert:

We are making an appraisal, for fire insurance purposes, for Mr. O.W. Carpenter of Milwaukee, and hope you can give us an idea of what the Charles Harold Davis paintings are bringing on the market at this time. We were referred to you by Mr. Ed Lewandowski of the Milwaukee Art Institute, who tells us that you had been handling a number of Mr. Davis' paintings over the years.

The painting Mr. Carpenter has is:

1 Oil Painting on Canvas
Chas H. Davis
"Landscape and Clouds"
35 1/2" x 28 1/2" .. 3 1/2" Gilt Frame

Can you give us an approximate idea of what a painting like this would cost if purchased from a dealer?

Very truly yours,

FIDELITY APPRAISAL COMPANY

Clyde P. Surles
Clyde P. Surles
President

CPS/
f

The Corcoran Gallery of Art

Washington 6, D. C.

Oct. 30, 1958

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

My selections for the invited section of the 26th Biennial Exhibition have been completed and I would like to request the loan of the following paintings:

Stuart Davis: PREMIERE
Georgia O'Keefe: WINTER TREE #3
Charles Sheeler: COMPOSITION AROUND YELLOW
Ben Shahn: OBSESSION
★ Max Weber: DUET
Jonah Kinigstein: MASK OF RED DEATH

We will appreciate photographs of the above paintings for publicity purposes.

The exhibition will be on view here from January 16th to March 8th, 1959. Since the award jury meets the first days of December, we will have to pick up the works before the 25th of November. In the event my request is granted, the Manhattan-Morgan Company, 1411 Third Avenue, New York City will make arrangements with you about the specific time of pick-up.

Enclosed are our forms; please fill out one form for each painting and attach the frame card to the work and return the catalogue card to us. Your speedy reply will be greatly appreciated.

May I extend my thanks for your very kind co-operation in making this arduous task pleasant and, we hope, successful.

With best regards,

Sincerely yours,

H. W. Williams
Director.

HWW:jb
enclosure

October 21, 1958

Mrs. Paul Todd Makler
612 Zollinger Way
Merion, Pennsylvania

Dear Mrs. Makler:

I am so sorry that our methods appear arbitrary and that they have been a source of irritation to you. However, much as we would like to cooperate with you, we cannot set a new precedent after 32 years of operation. I hope therefore that you will understand our position in the matter.

Sincerely yours,

EM:ph

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WFUV-FM

NON-COMMERCIAL EDUCATIONAL BROADCASTING STATION OF FORDHAM UNIVERSITY, NEW YORK

October 21, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York City

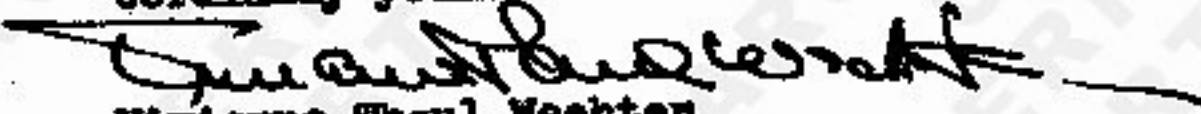
Dear Mrs. Halpert:

We are very pleased that you will be the guest of Fordham University on the November 24 broadcast of University Roundtable. As you know the subject for discussion will be "Problems Of The Younger American Artist". Miss Dore Ashton and Mr. Stuyvesant Van Veen, president of Artists Equity, will join you in this discussion.

We broadcast live from 7 to 7:30 P.M. I meet the guests in the studio at 6:15 for the necessary pre-air period. The studio is on the third floor of Keating Hall (grey stone building, clock tower, radio antenna) on the University campus.

I do hope too that you will be able to join us for dinner after the broadcast - and we are all looking forward to seeing you then.

Cordially yours,


Vivienne Taul Wechter
Producer-Moderator
University Roundtable

vtw:ls

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Mrs. Irving Levick

227 Nottingham Terrace Buffalo 16, New York

Dec. 27, 1958

Dear Mrs. Halpert

Please forgive our delay in making a decision on the Marins. We haven't and they're being shipped to you this week. I think you have received a check for the Lawrence which we really loved immediately. I find that we are most often impetuous in our selections and you'll see that is so in dealing with us in the future. There are many of your people we are interested in whom our finances allow so please be

October 24, 1958

Mr. Stanley Marcus
Neiman-Marcus
Dallas 1, Texas

Dear Stanleys

The activities in the gallery have been so utterly hectic that I did not have an opportunity to write to you sooner.

The size of THE PARABLE is 38" x 48" but the painting was sold a few days before the opening when a member of the Museum-Williams-Frester Institute got a glimpse of it in the stockroom. It is a magnificent painting and I wish you could see the original in color. Perhaps you will be in New York before the exhibition closes on November the 8th.

I have checked my files and regret to say that we do not have a color transparency of the CREDO, but couldn't the museum take care of this problem for you and select someone who is qualified in achieving the correct color values?

You had better come up soon, before the city goes entirely berserk in the prices of paintings and sculpture, not only those signed with European, highly-publicized names, but by all the Americans who have attained a reputation. Besides, it is always so nice to see you.

Sincerely yours,

RM:sp

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October 31, 1952

Miss Maria K. Ealand
Picture Section - Room 304
America Illustrated - 1728 L Street, N.W.
United States Information Agency
Washington 25, D.C.

Dear Miss Ealand:

Thank you for your letter.

As I recall, we did send you photographs of Zorach's paintings and sculpture some time ago. However, if you will let me know which duplicates you require -- and if the negatives are still available -- we will send on the prints as soon as possible.

Whatever plates appeared in color would be in the possession of American Artist, and I would suggest that you communicate directly with Mr. Norman Kent, the Editor, at the magazine, 24 West 40th Street.

Please let me know what material you require from us.

Sincerely yours,

EGH:pb

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Oct. 22, 1958

Mrs. Beatrice Ornstein
New York Psychoanalytic Institute, Auxiliary Group
247 East 82nd Street
New York 28, N.Y.

Dear Mrs. Ornstein:

You will have to accept my apologies for the following error. I gave you a wrong price on the gouache by Stuart Davis. It is \$104 "Study For a Drawing". The correct figure is \$425.00.

Please excuse this.

Sincerely yours

John Marin, Jr.

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ALVERTHORPE GALLERY
JENKINTOWN, PENNSYLVANIA

October 29, 1958

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Miss Halpert:

I am sorry that Silent Music of
Ben Shahn came back to you with a tear. But in any
case I would be glad to see Wheat Field on approval.

Sincerely yours,

Elizabeth Mongan
Elizabeth Mongan
Curator

Prior to publishing information regarding sales transactions,
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
was published 50 years after the date of sale.

THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N. Y.

October 23, 1958

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am glad to tell you that approval has been granted for the loan of the Max Weber painting, "Beautification," for your exhibition of that artist's work, FIGURES IN RETROSPECT, November 10 through December 6.

As usual, the insurance will be placed by us, with the premiums billed to you, and there will also be the two-dollar label charge. The source line on the label must also, please, be used in your catalogue, i.e.,

Lent by The Metropolitan Museum of Art
George A. Hearn Fund, 1948

Will you be good enough to communicate with our Registrar's Office (TR 9-5500, extension 450) concerning the method of transportation and the date when you wish to have the painting.

Sincerely yours,

Gertrude D. Howe

Gertrude D. Howe
Assistant Curator
in Charge of Loans

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*Call for
Nov. 6*

October 24, 1958

Mr. William M. Hill
Director, Art Galleries
Pomona College
Claremont, California

Dear Mr. Hill:

Thank you for your letter.

Several days ago I talked with Miss Margaret McKellar of the Whitney Museum and she mentioned that she would send the proper authorization for the transshipment.

While it will hurt me considerably, I shall have to agree to pay for the crating and shipping charges and shall also be most grateful to you (painlessly) for your generous assistance in sending the Weber on to us on October 29th.

May I, at this point, express my enthusiasm for the wonderful catalogue issued for the "Stieglitz Circle." Would you be good enough to send me about twenty additional copies, together with a bill.

I hope to have the pleasure of meeting you when you are in New York.

Sincerely yours,

RMH:ph

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B. STILL LIFE PAINTINGS

1. Still Life with Fox, Grapes and Peaches
oil on panel, 12 5/8" x 18 1/4"
Amherst College
2. Still Life with Peaches, 1821
oil on panel, 13 1/4" x 19 1/4"
The Brooklyn Museum
3. Still Life with Cake, 1822
oil on canvas, 9 1/2" x 11 1/2"
The Brooklyn Museum
4. Still Life
private collection Bridgeport, Conn. ?
5. Patch Picture for Dr. Physick
watercolor on paper, 21 1/2" x 17 1/2"
Cy Seymour, Des Cartes, New York
6. Still Life with a Glass, Plate, Biscuit and Fruit, 1818
oil on panel, 10 1/2" x 13 5/8"
The Detroit Institute of Arts
7. Still Life with Wild Strawberries, 1822
oil on panel or canvas ?
James Graham & Sons, New York
8. Still Life, Melons
oil on canvas, 19" x 23"
James Graham & Sons, New York
9. Still Life, 1822
oil on canvas, 22" x 26"
James Graham & Sons, New York
10. Still Life
oil on panel, 10" x 15"
James Graham & Sons, New York
11. Still Life with Herring, 1815
oil on panel, 10 1/2" x 15"
Historical Society of Penna., Philadelphia
12. Still Life, Fruit, 1821
ill. P. 420 Antiques, June 1950
formerly M. Knoedler & Co.
13. A Deception, 1802
pencil and ink on paper, 16" x 10 3/4"
formerly M. Knoedler & Co.

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October 30, 1958

AIR MAIL

Mr. John Palmer Leeper
Marion Koogler McMay Art Institute
755 Austin Highway
San Antonio 6, Texas

Dear John:

Forgive my silence. I am up to my neck in a retrospective of Richard Neutra and will be in no normal state of mind until November 16, when we open.

All I have of the Orozco show here are a few notices. You would have to write a line to the Institute of Contemporary Art for the contents. Looking through your list, I do not recall any other outstanding names. Have you been in touch with Ynez Amor in Mexico City? I am sure that you have. She could be of further help.

Now a word about your Dove painting **HARDWARE STORE**. When it arrived in New York, Margaret McKellar, the Executive Secretary at the Whitney, called my attention to the silver leaf of the background. She felt that it was not as firm as it might be, and questioned the advisability of travel. I looked at the painting and it did seem as though some of the silver could rub off or crinkle off at one time or another. I spoke to Edith Halpert about it, and she suggested that a restorer look at it. She was anxious to see the painting remain in the show and so am I, in the thought that this is a very exceptional composition of Dove's and a phase that should certainly be represented.

A Miss Margaret Watherston, who is the Whitney restorer and a disciple of Caroline Keck, came in for a look at some other painting and examined **HARDWARE STORE** carefully. It was her recommendation that the canvas be placed on a panel "to prevent bulging here and there which causes the leaf to move." The cost of this service would be between \$75 and \$90. How do you feel about all this? Since this has been recommended, I have really no recourse in your interest and my own but to suggest the withdrawal of the painting unless you wish to protect it in such fashion. I might say that Edith tells me that she would refund the purchase price if you wished to get out from under. But I imagine, what with Dove's becoming rapidly more valuable, and this being an exceptional example that you will want to keep it.

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October 21, 1958

Mr. Jacob Schulman
29 East Boulevard
Gloversville, New York

Dear Mr. Schulman:

The entire price situation has me in a state of utter confusion. Once again the town is buzzing with mad prices of pictures within the last two weeks — the \$616,000 paid for the Cezanne and the other figures for the balance of six pictures in the same sale ranging from \$182,000 to \$369,600. In addition, Sam Kootz is said to have sold two of the five Picassos in his current show at \$75,000 each, while Rosenberg has reported a number of sales in his de Stijl show at \$20,000 and over. Naturally, the American artists are in a violent state of protest regarding their prices and all my boys have been coming in or telephoning madly, requesting to shoot up the figures.

This is all in relation to your request for insurance valuations. While I have been fighting the price increase for the past two years and have called two meetings of several American dealers to maintain an equilibrium in the face of the new idea of speculating in art, I find that I am a minority of one and may have to succumb to the overall pressure. If so, the valuations for insurance or otherwise will have to be greatly increased. However, I would prefer to wait another week, if you don't mind, before sending the current prices. I am calling a meeting of the gallery artists to discuss the matter, in preparation for another conference with the dealers. Please be patient.

Sincerely yours,

RGH:pb

P.S. Many thanks for sending the Shahn for the Architectural League. And best regards.

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

LA to Keck
October 21, 1938

Mr. Wilbur D. Peat
Director of the Museum
The John Herron Art Institute
110 East Sixteenth Street
Indianapolis 3, Indiana

Dear Mr. Peat:

I am embarrassed to write to you about this matter, but Mrs. Keck called our attention to the fact that a bill sent to you on May 23rd for partial charges on the repair of the O'Keeffe painting has not been paid.

I am enclosing a copy of my letter dated April 2nd, which is self-explanatory, and another copy of the bill dated May 23rd, which was referred to you subsequently.

I shall be most grateful if you would have your bookkeeper attend to the matter, sending the check directly to Mrs. Keck at the following address:

Mrs. Sheldon Keck
87 State Street
Brooklyn 1, N. Y.

Now that I have completed my meagre duty, I hope that you are planning to be in New York in the near future. It is always a pleasure to see you.

Sincerely yours,

EGH:ph
Enclosures (2)

For publishing information regarding sales transactions, see page 10. It is the responsibility of the artist or publisher to obtain written permission from the artist or publisher before publishing information. If it cannot be obtained, it can be assumed that the information is not to be published.

Personal Station

October 21, 1968

The Pennsylvania Academy of the Fine Arts
Broad and Cherry Streets
Philadelphia, Pennsylvania

I am very grateful for your kind invitation to attend the exhibition dinner on the evening of Friday, October twenty-fourth — and should like to accept with reservations.

A short time ago I sprained my back and the doctor forbade me to use any form of transportation. However, if by next Friday I have his permission to travel, I shall be most happy to attend.

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the publisher 60 years after the date of sale.

DEPARTMENT OF **ART**

College of Fine and Applied Arts
University of Illinois, Urbana

October 27, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I should like to confirm our having selected the following
for our spring exhibition - March 1st through April 5th.

Standard Still Life
Still Life
Black Patio Door
Composition Around
Red (Pennsylvania)
Moses 1957 (57/05 -
Dead Man
Leaning Figure
The Family

(This piece to be borrowed from Mr. L. Arnold
Weissberger, 10 West 86th Street)

Stuart Davis
Ben Shahn *Sold*
Georgia O'Keeffe
Charles Sheeler

Abraham Rattner
Jonah Kingigstein
Max Weber
William Zorach

Later I will send you entry cards for the above. Cirker's
Hayes plans to collect our New York entries on February 9, 10, and 11.

It is always a very real and a most stimulating pleasure
to see you and to visit with you. Donovan and I respect and admire
no one in the art world more highly.

Cordially,

James D. Hogan
James D. Hogan
Professor of Art

R/g

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published.

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City of Pasadena



Pasadena, California
October 24, 1958

PASADENA PUBLIC LIBRARY

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is correct.

Miss Edith G. Halpert, Director
Downtown Gallery
32 E. 51st St.,
New York 22, New York

Dear Miss Halpert:

Thank you for your letter of October 21 suggesting an insured evaluation of my print of Harnett's Old Violin.

It's rather exciting to know that I have an item significant in the history of American graphic art of some value.

Sincerely yours,

Lyle F. Perusse

Lyle F. Perusse
Supervising Librarian
Art and Music Section

P:12

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

October 30, 1958

AIR MAIL

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York


Dear Edith:

First, my sincere thanks for the Dove water color which arrived safely today. I am delighted to have it. It is very pleasant to me indeed both for its own sake and to have such a reminder of our efforts. I am writing Bill and I am certainly grateful to him.

On the subject of Dove, I read Art News with appropriate, yet controlled emotions. I had thought that the abstract expressionists would have welcomed a parent but it seems that all prefer to be bastards.

Now as to Leeper and his silver lining. Putting your letter and Margaret McKellar's together, I have written him a letter, of which I enclose a carbon, and we will do just as he wishes. So that is my better judgment, if it is any better. Meanwhile, the painting DEATH IN VENICE did not pass the Donovan test, as you may be interested to hear.

Yours as ever,


Frederick S. Wight
Director of the Art Galleries

FSW:ys:je

Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published. For more information, see the date of sale.

B'NAI B'RITH HILLEL FOUNDATION

AT THE PENNSYLVANIA STATE UNIVERSITY

RABBI BENJAMIN M. KAHN
Director



224 LOCUST LANE
STATE COLLEGE, PENNSYLVANIA
TELEPHONE ADams 7-2408

October 30, 1958

Mrs. Edith Gregor Halpert
Midtown Galleries
17 E. 57 Street
New York, New York

Dear Mrs. Halpert:

First let me tell you that we are getting much pleasure from Ben Shahn's silk screen print which you presented to us. It has a special quality to it: each time we look at it something significant and different springs out of the letters into one's vision. The students join me again in appreciation.

Now I turn to you once more. We would like to be able to sponsor here at the Foundation an exhibition of works on the Bible, such as those of Chagall, Rembrandt, and so on. Would you have any suggestions as to sources of such material? We would be happy to consider a fee for your gallery if this could be arranged through you.

I ask the same question about the Shahn Hebrew alphabet collection.

My wife joins me in warmest personal greetings and in expressions of appreciation to you for your thoughtfulness in the past.

Yours sincerely,

Benjamin M. Kahn
Rabbi

BMK/mkc

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the artist's death.

October 21, 1958

Mr. Lyle F. Perusse
Supervising Librarian
Art and Music Section
Pasadena Public Library
Pasadena, California

Dear Mr. Perusse:

I have checked with several dealers and have been unable to get such information regarding the current valuation of the Harnett print entitled OLD VIOLEN. However, I can suggest that you place an insurance valuation of about \$300 — representing the highest figure to date.

Sincerely yours,

EH:sp

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information can be published 99 years after the date of sale.

Saunders

October 18, 1958

Collector of Customs
Port of New York
New York, N.Y.

Sir:

Reference is made to entry No. 365733 dated May 18, 1958 covering a shipment of one package original bronze sculpture which arrived by parcel post on April 29, 1958.

Please be advised that I have been unable to secure the FS-253 form for this from the shipper and that the whereabouts of the artist is unknown.

In view of the fact that the examiner has reported the sculptures as coming within the provision of paragraph 1807, and since I have submitted the customs form 3309, I respectfully request that the obligation of submitting the shippers or artists certificate of originality be waived under customs regulations Section 1048 (c).

Respectfully

BOML

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. Earl Wade Hubbard
Lime Rock, Connecticut

Oct. 23, 1958

Dear Mrs. Halpert:

Yes, we will agree to
lend the Davis for important
exhibitions for two years,
understanding, as I am sure
you mean, that all shipping
responsibilities would be yours.

Sincerely,

Barbara Hubbard

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researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
was published 50 years after the date of sale.

C. MINIATURES

1. Doyle E. Sweeney
2 3/4" x 2 1/2"
Amherst College, Amherst, Mass.
2. Govert Haskins
2 3/16" x 1 3/4"
Carnegie Institute, Pittsburgh, Pa.
3. Young Man
3 3/16" x 2 1/2"
Carnegie Institute, Pittsburgh, Pa.
4. General Anthony Wayne
2 3/4" x 2 1/8"
Carnegie Institute, Pittsburgh, Pa.
5. Benjamin Franklin Pearce
2 1/2" x 2"
Messrs. Bernard H. Cone and
L. F. Ansbacher, New York City
6. Richard Thomas
Mrs. James Dixon, Easton, Md.
7. David McCaw
2 15/16" x 2 1/16"
Mrs. Charles C. Fleming, Richmond, Va.
8. Sally Blount (Mrs. Mills Godwin)
2 1/2" x 2"
Miss Mildred Holladay, Portsmouth, Va.
9. George Washington
4 3/8" x 3 1/8"
Watercolor on paper
Mrs. Samuel P. Houston, Philadelphia, Pa.
10. General Lafayette
3 1/2" x 2 7/8"
Stuart W. Jackson, Montclair, N.J.
11. David Connor (later Commodore)
3 7/8" x 3 5/8"
Mrs. Eliza D. Johnson, New York City

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PO
1/10/58

October 24, 1958

Mrs. Joseph Gorman
8815 Christie Drive
Toledo 6, Ohio

Dear Mrs. Gorman:

Please forgive me for being so slow in my reply. The activity in the art world is so great that I just have not had time to attend to my correspondence.

I am listing below the prices of the two items listed:

Abraham Rattner - MOSES, COMPOSITION # 2 - \$4500.

William Lorch - LOVERS - \$5000.

It is very difficult to describe the Rattner, but the predominant colors are variations of yellow and red. If you are seriously interested, we shall be glad to send you a color slide upon request.

Because he will be honored with a retrospective exhibition at the Whitney Museum in January, we have a large collection of his paintings at the present time. Should you be planning to come to New York, it will be our pleasure to show them to you. They vary in subject, treatment, size, and price, but of course both the artist and the gallery always consider the last painting most important. I am referring to MOSES, COMPOSITION # 2.

I look forward to hearing from you.

Sincerely yours,

EGH:ph

LEARNOLD WEISSBERGER
120 EAST 50 STREET
NEW YORK

-2-

October 2, 1958

Mr. Nelson A. Rockefeller

C will not swallow it. For twenty-five centuries art has been judged by its capacity to communicate. It is arrogance to believe that standards have suddenly become different in our generation and that, to use the words of Clyfford Still, "demands for communication are presumptuous and irrelevant."

O As current instances of the rising chorus of protesting voices I recommend that you read Robert Brustein's brilliant article in the first issue of Horizon on the Cult of the Un-Think, and an article (which I enclose herewith) from the New Statesman on the Venice Biennale by John Berger, one of the leading art critics in England.

P Not many years from now - sooner or later - the Museum of Modern Art will be caught with its pants down, holding a vast investment in abstract expressionist art that will be as dead as the dodo, that will have only historical interest, and that only historians and curiosity seekers will care to look at.

Faithfully yours,

LAN:egg
encl.

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October 24, 1958

Mr. William P. Wood
Beggstone House
Casperstown Road
Haverford, Pennsylvania

Dear Mr. Wood:

Thank you for your letter.

Under separate cover we sent you an invoice for the Maria painting which you retained for your collection.

Because this is such an outstanding painting, you can be sure that we shall be glad to exchange it for another example at any time you express your preference, giving you full credit for this picture.

Within the next week or so when things quiet down, I shall check our records to ascertain whether we have a color reproduction - the one you mention - and shall give you whatever information we have available.

Sincerely yours,

WHL:ph

for publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both sides and purchase involved. If it cannot be
established after a reasonable search whether an artist or
reducer is living, it can be assumed that the information
is by published 60 years after the date of sale.

SYRACUSE UNIVERSITY

SYRACUSE 10, NEW YORK

COLLEGE OF FINE ARTS • School of ARCHITECTURE • School of MUSIC • School of ART

October 24, 1958

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thank you so much for your letter of October 11 and the data on Zorach's head of Michelangelo.

This is entirely satisfactory and if agreeable with you, I shall request our Purchasing Office to forward a check for one-half of the net price, namely \$1,575.00, as a first payment. The second payment of \$1,575.00 will come in October of 1959. If you have any other ideas on significant acquisitions, I shall be very grateful to hear them.

Dr. Tolley is very much interested in our program and intends to speak with Mr. Schulman at the earliest opportunity. I will try and see you sometime within the next month.

With many thanks and best wishes,

Cordially yours,



LS:fmv

Laurence Schmeckebier
Professor of Fine Arts & Director
School of Art

*note file
3500 - Cass 1070
to first payment adv.*

PA not letter

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October 21, 1958

Mr. Hermann Warner Williams, Jr.
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Bill:

I just received word from the photographer that he cannot possibly acquire prints of the Nadelman sculptures for at least a week or more, thus making it too late for your meeting.

As we are still uncertain of a previous commitment, why don't we let it ride until your next meeting? I promise I shall not sell them to anyone unless the previous commitment I referred to makes me come through. In any event, I shall let you know very shortly.

And so, best regards.

Sincerely yours,

EGH:pb

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HARRY N. ABRAMS
INCORPORATED

Publishers of Fine Art Books

10 EAST 44TH STREET, NEW YORK 17, N. Y.

October 24, 1958

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York, N. Y.

Dear Edith:

We would greatly appreciate your permission to photograph and reproduce in color the very beautiful paintings Parable and Still Life, in your collection, by Ben Shahn. We intend to use these in a monograph portfolio on Shahn's life and work, one of a series of portfolios on American artists.


Harry N. Abrams, Inc. books are published in the United States by ourselves and occasionally in another language in conjunction with a European publisher. We hope that these proposed portfolios will find great acceptance and acclaim throughout the world.

The text of the Ben Shahn portfolio is being written by a noted American scholar, James Thrall Soby, who has also selected the pictures.

If you have a 4 x 5", or larger sized ektachrome transparency of the paintings available, we would indeed appreciate borrowing them. If none exist, kindly sign this permission form and we will arrange to have our photographer contact you to photograph the painting at your convenience.

Please sign and return the duplicate of this letter, indicating exactly how you want the pictures to be credited in the portfolio.

Sincerely yours,


Peter Pollack
Associate Publisher

Permission granted:

Credit: _____

Credit: _____

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for to publishing information regarding sales transactions, members are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be published after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

wonderful if closer rapport between writers and artists could be achieved. How this could be accomplished is a difficult problem. It would be a pleasure for a meeting between Sir Herbert Read and the Rattners, who, incidentally, are still in the States but plan to leave very shortly.

If you still have patience for a "busy" woman, I should very much like to see you again and to meet Jonathan Williams. My treatments should end before the week is over.

Yours truly,
[Signature]

Enclosed for you are two copies of a book which I have just written. It is a book about the history of the art of the book.

I am sure you will find it very interesting. I have written it for you and I hope you will find it very useful.

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October 21, 1958

Mr. Richard B. Freeman
Art Department
University of Kentucky
Lexington, Kentucky

Dear Mr. Freeman:

Unlike most artists, Ben Shahn makes his own silkscreen prints completely. The black and white are in this medium but those in color he calls "theorem," a name borrowed from American folk art velvet paintings which were executed the same way. Shahn cuts a stencil for each color employed and fills it in by hand. Subsequently he superimposes the black silkscreen, making it a combination of the two. I hope this explanation is satisfactory. In other words, those in black and white may be called simply silkscreens; those in color should be referred to as theorem-silkscreens.

Sincerely yours,

EGH:pb

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Mr. John Palmer Leaper - 2

October 20, 1958

Send me a line, and I will pass on your instructions, or, of course, feel free to write directly to the Whitney, with a copy to me.

With all best wishes,

Cordially,

Frederick S. Wight
Director of the Art Galleries

FEN:ys:je

cc: Mrs. Halpert
Miss McKellar

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October 21, 1958

Mrs. Irvin Levick
227 Nottingham Terrace
Buffalo, New York

Dear Mrs. Levick:

Several days ago I was looking for a Marin watercolor entitled OFF FLINT ISLAND and found, on checking, that we had shipped this to you on June 24th, together with two other Marins and a Jacob Lawrence.

Won't you please let me know what decision you have made about these paintings, as the season is now in full swing and the interest at an exceedingly high level. I shall be most grateful for your attention.

Seymour Chwast was in the other day with a group of his new paintings and I thought you would be interested to learn that not only was I enthusiastic about them but that I also purchased four for our forthcoming Christmas exhibition.

I hope that you and Mr. Levick are planning to be in New York in the near future. Our current show is really most exciting, representing each of the artists with their latest examples. It will be nice to see you again.

Sincerely yours,

Philip

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MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

October 28, 1958

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Early next year we plan on presenting possibly the first one-man exhibition of the work of Raphaelle Peale. We hope to secure all available still lifes and portraits including miniatures.

Enclosed is a list we have compiled of works known to us. If you have any corrections to make, please let us know. We are particularly anxious to secure names and addresses not on our list and complete addresses where we have only names.

Your assistance will be greatly appreciated. We will publish an illustrated catalog and have asked Charles Coleman Sellers to write an introduction. We hope to hear from you soon.

Sincerely,

Edward

Edward H. Dwight
Director

EHD:mp
Enc.

P.S. Mrs. Mah will be in to see you soon. I know she would enjoy seeing your own collection. I'll see you as soon as I get to N.Y.

regards

FORMERLY MILWAUKEE ART INSTITUTE AND THE LAYTON ART GALLERY

Edward

October 21, 1958

Mr. Harry Carroll
Art Department
Pomona College
Claremont, California

Dear Mr. Carroll:

It was kind of you indeed to send the reply so promptly. We are delighted that the painting will be available for us and will be included in this very important exhibition.

Incidentally, if a catalogue of your current show, is now available, would you please send us several copies -- one for our records and the others for the artists in our group who are represented. No doubt the collectors will receive catalogues directly from you.

Again, many thanks for all your favors.

Sincerely yours,

EGM:ph

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purchaser is living, it can be assumed that the information
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October 24, 1958

Mr. Aubrey L. Mass
721 Carroll Place
Teaneck, New Jersey

Dear Mr. Mass:

Thank you for your check amounting to \$525. which we deposited upon receipt.

Much as I should like to cooperate with you, we are not in a position to make any changes in the prices marked in our records. Once the figure is established, we are obliged to maintain it indefinitely until the artist or the estate decides to make an increase - a practice which seems to be inevitable in the very near future. In our 32 years of operation, we have continued our established policy of a firm price. I hope you appreciate our position in the matter and will not be offended because we are returning your check.

I am so sorry to have missed you when you were at the gallery and look forward to meeting you on your next visit.

Sincerely yours,

EGH:pb
Enclosure

From the law offices of SOLINGER & GORDON
250 Park Avenue, New York 17

October 27, 1958

MEMO TO MRS. EDITH G. HALPERT:

In answer to your question, the Siporin which we have earmarked for Cornell and which (unlike Smith) they wish to have, is a magnificent ink drawing of the Harvester series, size 24" x 17" (sight), which is signed in the lower right-hand corner "M. Siporin." It bears no date but the mat on the back bears a Downtown Gallery label showing that at the time the Gallery was still located at 113 West 13 Street. The drawing represents a working man and a woman in his arms against a background of threshing machinery. The name "McCormick" appears on the left-hand side. I'm sure with this description you will recall this beautiful drawing.

I have talked to Alan Solomon about the drawing on the telephone and he would like to have it.

Will you be good enough to send me an appraisal at your convenience?

Reed

frats who our son has as patients. So — when we returned from Irvington — and noted the set up — one of the Demuth pictures "Tuberoses" was missing. We looked all over. — Bill (our son) was away for the week end ^(no phone) so we couldn't talk to him. — When he returned he said — Oh. Yes — I put it away — Safely! He did and I'm sure you are right — about it being difficult to dispose of a picture like that.

We have had so many thefts of books — and I mean thefts. — So Bill assumed that some one had walked off with the

OIL PROPERTIES
RANCHING
SCIENTIFIC RESEARCH

TOM SLICK
NATIONAL BANK OF COMMERCE BLDG.
SAN ANTONIO 5, TEXAS

October 17, 1958

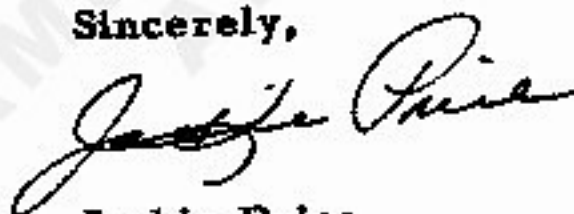
Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Enclosed is a check for \$32.95 to cover the bill for repairing the O'Keefe picture. We have still not received our check from the insurance company, so we would appreciate your sending us the bill marked paid so that we may present it to them at the proper time.

Thank you.

Sincerely,



Jackie Price
Secretary

Enclosure

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



UNITED STATES INFORMATION AGENCY
WASHINGTON

Norman Kent
24 W 40 St
October 29, 1958

Dear Mrs. Halpert:

The United States Information Agency is planning to use in its overseas program the Jacob Getlar Smith story on William Zorach which appeared in the April, 1958 issue of American Artist.

We would like to illustrate our article with photographs of the same watercolors by Mr. Zorach and his sculpture Mother and Child. Could you supply us with these photographs? Could you also lend us the transparencies used for the color engravings? A thermofax of the story is attached for identification.

If you are not able to furnish us with these photographs, would you be kind enough to give us the names and addresses of the photographers who took these pictures. We will of course ask permission from the Metropolitan Museum, the Art Institute of Chicago, and Laurence S. Rockefeller to reproduce the paintings in their collections. If you should order any photographs for us, please advise us of the costs so we may reimburse you.

Thank you for any assistance you can give us, and please reply to:
U.S. Information Agency, America Illustrated, Room 304, 1728 L Street,
N.W., Washington 25, D.C.

Cordially yours,

Maria K. Ealand
Maria K. Ealand
Picture Section
America Illustrated

Enclosure

The Downtown Gallery
32 East 51 Street
New York, New York

Attention: Mrs. Halpert

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POC

October 24, 1958

Mr. Eldon Krogh
1708 Mayflower Drive
Middleton, Wisconsin

Dear Mr. Krogh:

I delayed answering your letter until today because we could not determine before this whether a print of CLICHE was available. We had none in the gallery and Davis did not advise us until this afternoon that he found one extra copy in his possession. This will be sent to you early next week when he delivers it to the gallery.

I thank you for your patience.

Sincerely yours,

EGH:ph

KS
Am not sending
ATB/800.

in to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
published after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

October 18, 1938

Miss Margaret McKellar
Whitney Museum of American Art
22 West 54 Street
New York, N. Y.

Dear Miss McKellar:

This is to confirm our telephone conversation regarding
the sale of the two Dove watercolors -

House and Tree 1940
Landscape in Five Flats

These were sold to Mr. Edwin C. Wilson of Washington
D. C. who has agreed to let these watercolors remain
in the exhibition during the tour. Would it be possible
to have a label read "Collection of Mr. Edwin C. Wilson"?

Sincerely yours

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searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

acquire some others - but family obligations & what not - have taken more of our means than we had expected after the boys were on their own - and Bill's illnesses have curtailed our income ~~for the~~ sooner than we had planned.

So be it - Thank you for writing and explaining - Bill joins me in best regards.

Sincerely -

Florence Williams

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

October 22, 1958

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thank you for your letter of October 21st
re the Nadelman sculptures. We will await developments.

Sincerely yours,

B.W.
Director

HWN/arf

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Danbury Scott-Fanton Museum
and Historical Society, Inc.
43 Main Street, Danbury, Conn.

October 25, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st St.
New York City

My dear Mrs. Halpert:

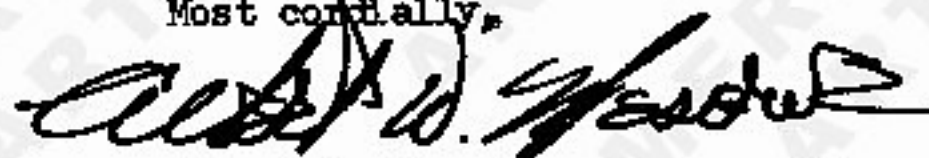
You are cordially invited to a pre-opening of the restored Danbury Scott-Fanton Museum and Historical Society for Thursday evening, October 30th at 8:00 P.M.

While all of the exhibit details are not completed, we hope to have everything in readiness for Saturday, Nov. 1st, when the Museum will be open to the public.

City and Town officials, the newspaper, the radio, a few other guests and Board members will be present to inspect improvements and displays. While I realize that a short visit will take up some of your valuable time - we do hope that you will make a special effort to visit with us and look over the restoration of the pre-revolutionary house, known as the St. John House, and the custodian's cottage moved from 35 Main Street.

These restorations and displays can be a real credit to this fast growing city of ours. Hope to see you.

Most cordially,



Albert W. Meserve
Museum President

Really you are probably in the city
at this time - but if you can come -
please do. I believe Mr. Chamberlain
will be over.
Respectfully
A. W. M.

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Oct. 20, 1958

Mr. Robert Beverly Hale,
Curator American Painting & Sculpture
Metropolitan Museum of Art
Fifth Ave. & 82nd Street
New York 28

Dear Mr. Hale;

The exhibition, "Fourteen Americans" has been installed with
a great deal of down to earth sensitivity.

I am certain my father, John Marin, would have been very
pleased.

Your selection, I think was perfect; not only of Marin, but
the whole show. Since the opening night, I have spoken with a
number of people and their reactions were all very praiseworthy
of you and your staff.

May you come up with more such exhibitions in the
future.

Sincerely yours

John Marin, Jr.

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on both artist and purchaser involved. If it cannot be
published after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Oct. 24, 1958

Dear Mrs. Halpert:

I inclose the substitute last page of the foreword for the Weber catalogue. Please note that I have not just added a paragraph but rewritten the entire page, so this should replace the original page four.

Yours truly,

Serome Klein

165 h 91
h. y. 24 h. y.

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

2.

in America who is not busy.

I wrote a very warm letter about Mr. and Mrs. Abe Ratner to Sir Herbert Read suggesting that he met them when they are in London.

Meanwhile, I have been very preoccupied with the problems of other writers, indigent or unpublished or both. Josephine Herbst, author of a very tender book, The New Green World, just got out of the hospital, and I succeeded in getting \$500 for her, a leviathan sum for an author who has prebity. I am also bullying a literary editor of one of our very fine but venal houses into publishing a book of verse by Jean Garrigue. Both women have been literary artists for many years, and both cast into our American Limbo. We spend all our time encouraging people who someday may become geniuses, or may not, most likely, while we neglect those who, for no other reason save that they are no longer young. I had a most distressing letter from Anthony Kerrigan who has done some beautiful translations from Spanish into English. He has translated 12 books, is 40 years of age, has a charming Jewish wife and two children, and cannot now get enough money for bread for them and himself. Ask me why does he not come back to America. He cannot afford to maintain his family in poverty, has not the fare back to the United States, and does not want to live the demented life of the American. I, too, must find some way of getting lucre too because I find the city very brutish, and am only quiet when I sit and write and read. Once I step onto a sidewalk of the United States I feel that my life, and my most inward identity, is in peril. Christ once said: O I have overcome the world!" It is one of the most piercing cries of the heart in the whole of human literature.

Please accept my appreciation of what you are as a woman and a human being, and as Chekov often said, Live long, try not to be bored, and don't think evil of me.

Edward Dahlberg
88 Horatio Street, Apt. 5 B. New York, N.Y.

FILE 100-660 PG 1 OF 10

October 24, 1958

Miss Frances M. Hartz
Allens Lane Art Center
Allens Lane and McCallum Street
Philadelphia 19, Pennsylvania

Dear Miss Hartz:

Because Arlyn Press had run out of the booklets entitled "ABC for Collectors," we have been cooperating with this organization and the American Federation of Arts by distributing some of the large number we had acquired originally.

In referring to our records, we find that 200 of these had been shipped to you on August 7 of this year, via Railway Express Agency. The Receipt Number was 889-038.

According to your letter of October 8th, which was forwarded to us by Arlyn Press the shipment did not reach you, or, because of the label, which had our name and address, it may have been mislaid. Therefore, before we report this to the express company, we should very much like to have you check into the matter thoroughly.

Will you please do so and let us know at your earliest convenience whether or not you have been able to locate the package.

Sincerely yours,

RMH:ph

P.S. Incidentally, a bill was sent at the same time, in the name of Arlyn Press, at the original figure.

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P.S. I saw a color reproduction of "Autumn Foliage" which had been cut out of a magazine and had Japanese or Chinese printing on the back. Do you know what magazine this was and whether or not the color plates are owned by it?

WEISSBERGER & FROSON
COUNSELORS AT LAW

L. ARNOLD WEISSBERGER
SAMUEL F. FROSON
CABLE "ARWELAW, N. Y."

120 EAST 56TH STREET
NEW YORK 23, N. Y.
PLaza 2-0800

October 31, 1958

Department of Art
College of Fine and Applied Arts
University of Illinois
Urbana, Illinois

Attention: Mr. James D. Hogan

Dear Mr. Hogan:

Thank you for your letter of October 15th.

I would be glad to let you have the William Zorach
"The Family" for your exhibition, but I am wondering
if it is not possible to have it picked up somewhat
later than February 11th. I assume that I would not
get it back until the middle of April, and that means
that it would be away from my home for more than two
months. Since I have but recently acquired it, I am
a bit reluctant to have it absent for that long a
period.

Incidentally, how soon after the close of your exhibition
on April 5th would it be returned to me?

Faithfully yours,

LAN:agg

cc: Mrs. Edith Halpern

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on both artist and purchaser involved. If it cannot be
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October 28, 1958

Mr. Harris Steinberg
23 Broad Street
New York, N. Y.

Dear Mr. Steinberg:

I am listing below the current insurance valuations of the following paintings, as you requested:

| | |
|---|---------|
| Ben Shahn - Lute #2 - Watercolor - | \$1250. |
| Ben Shahn - Willie Headquarters - Tempera - | \$650. |
| Stuart Davis - Study for Premiere - Gouache - | \$900. |
| Stuart Davis - Egg Beater | \$400. |
| John Marin - Wharf, Stonington | \$1250. |

Sincerely yours,

EM:pb



allens lane art center

ADMINISTERED BY THE ALLENS LANE ART CENTER ASSOCIATION

Allens Lane and McCasum Street • Philadelphia 19, Pennsylvania

Chestnut Hill 8-0546

October 23 1958

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Mrs. Robert Brest
Vice-President,
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Vice-President,
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Mr. Irvin Rosen
Mrs. George Scharmer
Mrs. Leonard Weger
Mr. William S. Well, Jr.

Arlyn Press,
270 Lafayette St.,
New York City, N.Y.

Gentlemen:

On August 4th, 1958, we ordered two hundred (200) copies of the booklet entitled "ABC for Collectors of American Contemporary Art".

On October 2nd, we wrote you, advising that to that date we had not received this material, and were in great need of it.

We have still not received these pamphlets, nor have we had a reply from you. Please check this order, and let us have these booklets by return mail. Our Art Department have based part of the semester's work on this material, and now we are in desperate need of it.

Thank you for your immediate cooperation.

Yours very truly,

Francis Z. Hertz
ALLENS LANE ART CENTER

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October 23, 1958

Mr. Frank Perls
Frank Perls Gallery
350 North Canon Drive
Beverly Hills, California

Dear Mr. Perls:

Will you be kind enough to ship the Marden Hartley
Still Life in White Bowl which you have on consignment
from the New Gallery to Mr. Thor at your earliest
convenience. He promised Mrs. Halpert this painting
for an exhibition here at the gallery.

Many thanks for your prompt attention to this matter.

Sincerely yours

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on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of death.

October 24, 1958

Mr. James E. Schramm
Post Office Box 587
Burlington, Iowa

Dear Jim:

It was mighty pleasant to hear from you and I am very happy that you and Dorothy will be in New York in the very near future. Try to make it to fit in with our plans for a very gay party in honor of Max Weber on the evening of November 18th, preceding the opening of his exhibition entitled "The Figure in Retrospect - 1908-1958." We decided to make this a real occasion for a very extraordinary show.

Of course I am very happy that you are enjoying the Davis painting. A receipted bill is now enclosed for your files. Any time you get bored with this little number, please let me know, but while I should dearly love to see NUMBER TWO, I hope that you and Dorothy will continue to enjoy it indefinitely.

Somewhere I read about the appointment of Denys Mayer as Director of the Des Moines Art Center, and strangely enough was quite mystified as I have always been under the impression that I knew everyone in the field. As a matter of fact, I have made inquiries and it is obvious that Tulsa is better known for its oil wells than for its oil paintings.

I know that we can all depend on you to set him in the right direction.

My best regards to Dorothy and to you and do come east soon — and please leave a little time for me, as it is always such a pleasure to be with you.

Sincerely yours,

RMH:p

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Davenport Municipal Art Gallery

120 WEST FIFTH STREET
DAVENPORT, IOWA

October 30, 1958

FRED L. RAY, PRESIDENT
PHILIP D. ADLER, VICE-PRESIDENT
HENRY H. NEUMANN, VICE-PRESIDENT
H. H. HEYBINDER, SECRETARY
HELEN PLASMAN
DAVID D. PALMER
CHARLES BOONICK
BURTON N. RICHARDSON
JAMES H. CHAMBERLIN

ELIZABETH MORRIS WALKER
DIRECTOR
MILDRED WOOD
ASSISTANT TO THE DIRECTOR

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

In the month of April 1959 Davenport Municipal Art Gallery plans to present an exhibition centered upon the idea of "sports, games and contests" as they have motivated artistic expression through the ages. Although the chief stress will be on the contemporary, we are also very eager to show several fine examples of historic expression.

American Art Museums and art dealers have always generously cooperated with us on the occasions when we have worked up major exhibits. This we do only once every two or three years. Our gallery has also generously responded to all educational institutions which have requested loans from us. Examples from our collection are going into an increasingly larger number of "loan shows" each year.

We would appreciate very much any assistance your firm might give us in lending examples of paintings, sculpture, drawings, original prints and decorative arts centering on our theme. All expenses incurred for crating, transportation and insurance will be adequately covered by our budget.

Would you kindly make any suggestions concerning one or more examples which your firm might be willing to lend us? We would need to have the material by the third week of March 1959. It would be returned early in May.

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Neiman-Marcus

DALLAS 1. TEXAS

October 21, 1958

MISS EDITH HALPERT
DOWNTOWN GALLERY
32 E. 51ST. ST.
NEW YORK, N. Y.

DEAR EDITH:

I have had a request from Amarella Bentivoglio from Rome for permission to reproduce Shahn's CREDO and some paper designs he made for us in a book that she is publishing on Shahn. By any chance do you happen to have a color transparency of the CREDO? If you do, it would save me the trouble of having one made, but if you do not, let me know and I will proceed to have one taken.

With best regards,

Stanley
Stanley Marcus

jb

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MRS. HERBERT B. BARTHOLF
3 SUNSET LANE
SPRINGFIELD, ILLINOIS

October 21, 1958

Miss Edith Gregor Halpert
The Porontown Gallery
32 East 51 Street
New York 22

Dear Miss Halpert,

I am returning the photographs of the
Penwith water colors which you sent to
the Springfield Art Association.

Someday, if I can afford it, I would
like to own a Penwith.

My enthusiasm for Penwith's water colors
is confined mostly to his still life ex-
hibitions on fruit. Therefore the collection of
photos is a little disappointing. I

patient.

We're delighted that you liked Seymour's work. Certainly your response should be heartening for him because we think he isn't coming along as well as his talent deserves. We just bought an oil that is magnificent in our humble opinion.

We shall come into see you on our next trip to New York which will probably be Saturday of the Thanksgiving week-end. We'll call to make certain you are available.

Sincerely
Michael Levick

October 24, 1958

Mr. Robert Beverly Hale
Metropolitan Museum of Art
Fifth Avenue at 83rd Street
New York, N. Y.

Dear Bob:

During the past few days a number of people have called my attention to the statement which appears in the room devoted to Georgia O'Keeffe in your current exhibition which I admired so enthusiastically but did not bother to read the captions.

One of these sent me the following quote:

"...Her early paintings were decorative and abstract. Later, perhaps through her close association with the painters Sheeler and Doweth, and the photographer Paul Strand, she developed her characteristic style of disciplined line and clear proportions. There is no doubt that the purity of her style has had a considerable influence on applied design and even on the architecture of our day."

According to this person, the quotation may not be exact, as she was pushed around considerably by others who wanted to read the text.

Since I am sure that you did not write this, I am calling your attention to the matter. The exhibition we had last year of her watercolors dated 1916 and 1917, all produced before she had any contact, visual or otherwise, with the artists mentioned, gave strong indication of her later continuity, and I am sure she would be quite horrified to find this reference when she arrives within the next week or two.

I know that life in a museum is tough enough at all times without having someone like me getting into your hair, but I know you will understand how I feel about the matter, particularly as I very well recall the very early examples with the precise line and clear statements. And so, - cheerio.

Sincerely yours,

ROB:pb

P.S. Please save the evening of November 10th, when we are giving a party for Max Weber whose exhibition "Figures in Retrospect - 1900-1958" will open privately. An invitation will follow.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

LAURENCE E. MAZE, M. D.
4882 MARYLAND AVENUE
SAINT LOUIS 8, MISSOURI
FOREST 7-2794

October 31, 1958

Mrs. Halpert
Downtown Gallery
32 East 51st. St.
New York 22, N.Y.

Dear Mrs. Halpert:

I wish to thank you for
the kindness and courtesy extended to me
on my recent trip to New York City.

Unfortunately, I will
be unable to proceed with the purchase of
the Max Weber painting. This is because
of many reasons, however, I personally am
very much impressed with this work. I
have not given up my intentions however
and perhaps you can keep me informed of
works of this caliber, perhaps less expensive
which I might add to my collection.

The painting was shipped
10-29-58 and should arrive soon after
receiving this letter.

Again I wish to thank
you for your courtesy.

Very truly yours,

Laurence E. Maze

Laurence E. Maze, M.D.

LEM;ps

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purchaser is living, it can be assumed that the information
may be published for the public use.

Neiman-Marcus

DALLAS 1, TEXAS
October 29, 1958

DOWNTOWN GALLERY
32 EAST 51ST ST.
NEW YORK, NEW YORK

GENTLEMEN:

In order that our Young Collections catalogue can go to press, please look over the following listings to be sure that we have the correct information:

Abraham Rattner:

"Last Judgement, 50-2", Pastel, 15½ x 11, \$450
"Last Judgement, 38-23", Mixed Med., 26¼ x 19½, \$550
"Valley of Dry Bones", Ink, 30 x 22, \$500

Ben Shahn:

"Profile", Silk Screen, 38 x 25, \$53
"Wheat Field", Silk Screen, 27 x 40, \$93
"Mine Building", Silk Screen, 22½ x 31, \$128

(two prints of each Shahn:

#1 \$35 unframed
#2 \$35 "
#3 \$110 ")

Please advise us as soon as possible if any of the above information is incorrect.

Most sincerely,

Wanda Hughes

Secretary to
Mr. Lawrence Marcus

wh

P.S.

May we have photographs of one or more paintings by each artist, should you have some available. I believe we have biographical information on both of these artists as they were represented in our show last year, but should there be any additional pertinent information concerning them you might send that also.

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IRVING LEVICK
221 NOTTINGHAM TERRACE
BUFFALO 16, NEW YORK

October 22, 1958

Mrs. E. Halpert
The Downtown Gallery, Inc.
32 East 51st St.
New York 22, New York

Dear Mrs. Halpert:

Enclosed is my check in the amount
of \$450.00 for the Jacob Lawrence Gouache.

We will make arrangements to return
the three Marin watercolors. Somehow,
not one of them seems to strike us par-
ticularly.

Mrs. Levick and I will drop in on
one of our visits and look over some of
your other things.

Sincerely,



Irving Levick

IL/gm
encl.

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

170 L
under
correct name

The Regents of the University of Minnesota
cordially invite you
to attend the dedication of
The Tuxed Gallery and Humanities Building
on the new campus
Sunday, the nineteenth of October
Nineteen hundred and fifty-eight
at two-thirty o'clock
University of Minnesota, Duluth Branch
Duluth, Minnesota

POMONA COLLEGE
CLAREMONT, CALIFORNIA

October 27, 1958

ART DEPARTMENT

Mrs. Edith Halpert, Director,
The Downtown Gallery,
32 East 51 Street,
New York 22, N.Y.

Dear Mrs. Halpert:

Your letter of October 24 arrived this morning, and I have the wheels turning to ensure your receipt of Weber's Adoration of the Moon at the appointed date. Miss McKellar's authorization has already arrived, so nothing stands in the way of success.

In checking with our Business Office, I find no way that we can alleviate your distress over shipping and crating costs. The Stieglitz Circle is but the first of our six shows of the academic year, and we have already used almost all of the yearly budget. However, where the business office makes difficulties, we make opportunities--as follows. Since the business office does not control the sales of catalogs, perhaps we can help by sending the 20 copies you asked for without charge. I will wrap and mail these tomorrow, and send them to you by separate cover. Should you want any further copies, Dr. Harry Carroll (acting department chairman) should be contacted. The production cost was \$1.15 each, but since that is an awful price, we are selling them at \$.75 per copy. We are running quite low, but there should be some left.

LeRoy Davidson (colleague, friend and next door neighbour of mine) sends his warmest regards to you, and his appreciation of your gracious cooperation with the Pomona College Galleries. Should you have heard of his wife's hospitalization (surgical removal of a benign brain tumor) may I inform you that she is in great shape, recovering beautifully, with no residual damage of any sort.

Many thanks, again, for the pleasure of your letters and friendship toward the college. We wish you the greatest success in the coming Weber show, and remain,

Very respectfully yours,



William M. Hill
Pomona College Galleries

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on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
they be published 60 years after the date of sale.

But I do think the 'Pearl' is handsome
and I should like to see the original.
Can you send this to me at the above
address? I shall be glad to assume
the shipping charges.

Thank you for sending the
photographs

Sincerely yours,
Susan P. Bortney

From:

GENEE FADIMAN

Oct. 26. 1938

Los Angeles

Dear Mrs. Halpert,

I am disappointed about
the Stuart Davis gouache. The
oil sound very interesting. Could
you tell me the sizes and prices
and also send the photograph with
color notes?

Thank you very much.

Sincerely,

Genee Fadiman

(Mrs. William)

939 Stone Canyon Rd.

Los Angeles 24
California

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October 24, 1948

spirit of true cultural growth. Actually, I have been so elated in the past decade with the young collectors who were buying works of art to live with, works of art which they truly loved and enjoyed, but I find all this very painful and want break off with great regret, because I certainly value your trust and would do anything to be of assistance except to fall into the current, unrealistic, hysterical trend.

Meanwhile, if I really see something that I, myself, would want to own in the field of European art, I shall keep you informed, but I agree with Mary that it would be best for you to come to New York and choose examples that you really respond to sincerely.

And so, my affectionate regards to Mary and you.

Sincerely yours,

Enclosed for you are two small photographs of the two paintings referred to in your letter. I hope you will like them.

Shapb

I am sure you will find the two paintings referred to in your letter very interesting. I have been very much interested in the work of the two artists, and I hope you will find the two paintings very interesting. I have been very much interested in the work of the two artists, and I hope you will find the two paintings very interesting.

I am sure you will find the two paintings referred to in your letter very interesting. I have been very much interested in the work of the two artists, and I hope you will find the two paintings very interesting. I have been very much interested in the work of the two artists, and I hope you will find the two paintings very interesting.

I am sure you will find the two paintings referred to in your letter very interesting. I have been very much interested in the work of the two artists, and I hope you will find the two paintings very interesting. I have been very much interested in the work of the two artists, and I hope you will find the two paintings very interesting.

I am sure you will find the two paintings referred to in your letter very interesting. I have been very much interested in the work of the two artists, and I hope you will find the two paintings very interesting. I have been very much interested in the work of the two artists, and I hope you will find the two paintings very interesting.

October 31, 1958

Miss Wanda Hughes, Secretary
to Mr. Lawrence Marcus
Neiman-Marcus
Dallas 1, Texas

Dear Miss Hughes:

In reply to your letter addressed to Mrs. Halpert
I should like to make the following corrections in
your list:

| | | |
|--------|-----------------------|-----------------------|
| Ettner | "Last Judgment, 50-2" | Mixed Media |
| Shahn | "Wheat Field" | Silk Screen - Theorem |
| | "Mine Building" | " " " |

The unframed Shahn prints were not sent for the Young
Collections, as it was our understanding that these
were to be held here for replacement in the event of
sales.

We do not have photographs of any of the paintings or
prints sent to you.

Biographical data on the two artists is enclosed.

If there is any further information you need, please
let us know. We are always very happy to cooperate
with you.

Sincerely yours

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

1720 Mayflower Drive
Middleton, Wisconsin
October 19, 1958

Mrs. Edith Greger Halpert, Director

The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

While visiting the Cincinnati Art Museum recently, I saw a print of "Cliche" by Stuart Davis which I liked very much. The Curator of Prints, Gustave von Groschwitz, advised me that an impression could be obtained from you for \$75.00. If copies are still available, and the price quoted me is correct, I should like to obtain a copy.

Very truly yours,


Elden Krogh

THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN 38, NEW YORK

TELEPHONE, NEWYORK 6-5000

CABLE ADDRESS, BROOKMUSE

October 23, 1958

Mrs. Edith Malpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

The painting which you lent to The First Biennial Inter-American Exhibition of Paintings and Prints will soon be returned to you.

The exhibition was a huge undertaking with twenty-one countries represented. The United States section, thanks to your generous co-operation, was the largest and most impressive group causing a stir among artists, critics and the public. A catalog is enclosed. A more detailed catalog is promised later on giving fuller information, credit to lenders, etc.

Would you be good enough to sign and return one copy of the enclosed receipt as soon as the painting arrives so that we may know it reached you in good condition.

May I add my personal thanks to those of the Mexican Government and the United States Information Agency for your kindness in lending to this important event in Inter-American relations.

Sincerely yours


John Gordon, Curator
Paintings and Sculpture

JG:CU
Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published for the purpose of the sale.

ART DEPARTMENT
Hastings College · Hastings, Nebr.

DERRILL M. MAXWELL
DIRECTOR

October 22, 1958

The Downtown Gallery
32 East 51st Street
New York, New York

Dear Sirs:

Mr. Derrill Maxwell and I are getting strong support in our efforts to build up an outstanding art department.

As part of this program we would like to have works of art by the leading artists to show to the people of this area.

You probably realize that Nebraskans, except for the fine programs at the University, rarely see anything good in the area of painting or sculpture. We have had travelling shows in this part at Hastings, but I had the idea of writing you personally for assistance.

I remember as a former student at Pennsylvania State University seeing some wonderful paintings there from the Downtown Gallery collections which were an indefinite loan, I believe.

What I'm driving at is this: We would like to borrow an outstanding painting by one of your group such as Rattner, Marin, Shahn, Davis, O'Keefe, Sheeler, etc., for a month.

This painting would be specially featured in our beautiful new Hall of Fine Arts, and publicized, mentioning your Gallery in the local, Lincoln, and Omaha newspapers.

We believe that one great picture would have a very fine effect on the artistic sensibilities of the young and old alike in an area which sorely needs to see great, living art.

Sincerely yours,



Robert P. Johnston
Instructor in Art

RJ/cm

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L. ARNOLD WEISSBERGER
120 EAST 50 STREET
NEW YORK

October 20, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Thought you might like to see the copy of the letter
I wrote Nelson Rockefeller. It is enclosed herewith.

Best regards.

Cordially,

LAW:agg
encl.



Wapping Road
Kingston, Mass.
October 26, 1958

The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Sirs:

As a painter I now need help—not monetary help but the chance to try my paintings in public. I feel that it is time. After twenty-five years of work a consistency of purpose, a simplicity of style that does what I want it to do is beginning to emerge. I may be misguided, I may not be doing what it is necessary for the artist of today to do, but I am doing a lot of it—steadily and surely. I know I am out of step with the current fashion in painting. I learn from the New York School—they free me to go my own way—just as typographically I have learned from the Bauhaus. I assisted Gropius on the Dartmouth mural back in 1933-34 and am still discovering things I learned from him by grinding color, transferring drawings, underpainting under his silent and rather severe supervision. I studied with Misha Resnikoff and had Picasso pounded into my American head. I understand and like much of the painting of today but it is not for me, just as calculating people in "2-5% return" is not for me. I can go on at some length about my attitudes and beliefs. I can rationalize my interest in people. However, I believe I am communicating my concern graphically as I can't in words. I need now to try out that belief.

It is time, therefore, to show my painting to the professionals as well as the public and I find this difficult to do. Every now and then, over the years, I have made an attempt to get to know the people in the galleries but found it such hard work that I would escape without ever clearly stating or even showing my point of view. I cared too much, or was perhaps afraid that I had nothing to offer. I would like to try now a more impersonal approach. Recently I have made photographs of a few of my paintings. If you are interested in seeing them I would be glad to send them to you (see return postcard). Then if you wanted to see some paintings or drawings I could pack them into the car and bring them down to New York.

Now I understand that there are many more angles than competence to the proper consideration of paintings, but I believe you understand, as well, something of what an artist such as myself is going through.

Sincerely yours,

Robin Stair
Robin Stair

See reverse side
for address 11/1/58

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HY3-1379

112 p 11

James Jones

Mr. Frederick S. Wight

— 2 —

October 24, 1958

we take care of the matter - that is, not to pay for the repair (Heaven forbid), but to suggest that he do so, or suggest that I will refund his purchase price and keep the picture for myself and, of course, have the repair attended to - I shall be glad to do so. You use your better judgment.

Of course Bill jumped up the valuations - and you ain't heard
nethin'. I was out today to check on the rumors of the art-world
revolution and found that everything I had heard was completely
correct. De Stael sells at \$20,000 upward. A character by the
name of Ben Heller has just paid \$32,000 for a Pollock and \$12,000
for a de Kooning. There is an enormous waiting list for Wyeth at
\$25,000 a throw. And all my boys and girls here are gnashing their
teeth and insisting that I take them out of the petty-cash category.
It was not until today that I felt convinced of the justification
for such demands although I threatened Davis, Shahn, et cetera,
that I would close the gallery if I had to jump prices and get into
the current act. In any event, you will have to increase the
charge for exhibitions in the future if you pay for the insurance.
I might add also that there must be an easier way of making a living
than the jobs that you and I have chosen. How about retiring in
Majorca and saying the hell with the artists and filthy lucre.

I, too, had a special feeling about your visit. It was the most delightful surprise and threw me off guard completely.

And so, I send you my affectionate regards.

ECHE:pb

[illegible]

October 26, 1958

Dear Miss Halpert:

I think you are a gracious and an appealing woman, but you must realize that I regard the life in the United States as positively insane. It is my fervent resolve and hope to return to Spain where you do not meet people who are busy. Being busy is the greatest sin and curse in America, and any one with eyes can see that the country has greatly decayed within the last generation. Nations fall first from within as all great historians have divulged.

I too lament the cleavage between literature and art. I tried the other evening to show that no matter what your appreciation of painting was that did not indicate good taste in literature or even magical human values. The same is true of music. Tolstoi loved Chopin and was a good pianist, but realized that music by itself enslaved the masses. Whether those masses are professors, medical men, or street-urchins. There is a crowd-mind for everything today, even for Shakespeare. This may sound like a paradox, and to a certain extent it is. But a man seeking gregarious satisfactions of a literary sort may misread some of the plays, or simply purchase them, or imagine he is seeing them at the cinema, but he cannot without the most vertical attention read the Sonnets, Christopher Smart's Rejoice in the Lamb, or Skelton. It is easy to go to an exhibit of wondrous paintings because this is a kind of slothful aesthetic entertainment, a herd pleasure.

It is charming of you to suggest alternate days in which Jonathan Williams should meet you. I don't know whether to accompany him. You may wish to see him without me. Whatever you like. He is rather shy, one person, not too gentle or perceptive, even though I thought him flat and insipid. Nothing could be farther from the truth.

Should you want me to help you I would gladly do so, although I have three books on which I am at work. One on American literature with Sir Herbert, another a novel in play form grounded upon the writers of the Restoration, and now an autobiography. Still I have time. I have always said that I am the only man

BOGGESTOWE HOUSE
COOPERTOWN ROAD
HAVERFORD

October 20, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, 22, N. Y.

Dear Mrs. Halpert:

You must forgive me for being so slow about making up my mind about "Autumn Foliage" by Marin. Perhaps it is the arrival of autumn that has finally made us decide that we really do want to keep it here.

As for the price, under the circumstances I will send you a check for \$2500 in the near future. Would you kindly send an invoice?

Do I understand that it might be possible to return "Autumn Foliage" in the future if we were to see another Marin at the Gallery which we liked even more? Failing this, I presume you would always be willing to sell it for us as agent.

We are most anxious to come soon to see your current exhibit and hope that you are now open on Saturdays again.

Very truly yours,

William P. Wood

William P. Wood

(over)

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October 24, 1958

Miss Elizabeth Mongan, Curator
Alverthorpe Gallery
Jenkintown, Pennsylvania

Dear Miss Mongan:

Once again I have to start with an apology.

The print I had in mind came back with a bad tear and it would be out of the question to send it to you. However, I understand that you would be satisfied with a much more recent and truly superb silkscreen by Ben Shahn entitled WHEAT FIELD. It is in black and white and has color areas. As usual, the print is executed entirely by the artist. The price is \$75 and we shall be glad to send it to you promptly, as we have a number of these in our possession.

We hope when you are next in New York you will drop in and see all the other prints by Shahn and the other artists associated with the gallery.

I shall await your instructions.

Sincerely yours,

ESB:ph

October 21, 1958

Mr. Beverley D. Chaney
Little, Brown & Company
80 East 42nd Street
New York 17 N. Y.

Dear Mr. Chaney:

The preparations for the opening of our 33rd Anniversary Exhibition have kept us so busy that I did not have an opportunity to write to you sooner.

Shahn and I discussed the idea of an exhibition here but we both agreed that the drawings were too small for the purpose. Besides, the schedule would make such an exhibition impossible.

On the other hand, I should be glad to ~~supply~~ compile a selected list of our clients a leaflet containing an order blank for the book if you would supply all the material for the purpose. I am sure that the results would make it worthwhile.

Meanwhile, if you would like to pick up the drawings, they will be available at your convenience. I look forward to seeing you.

Sincerely yours,

EGH:pb

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JULY-AUGUST, 1959

Portland State College
Portland Extension Center

PORTLAND
OREGON

October 30, 1958

CENTENNIAL
of the ARTS

Edith Gregor Halpert, Director
The Downtown Gallery
32 E. 51 Street
New York 22, New York

Dear Miss Halpert:

Please be advised that our budget cannot meet Abraham Rattner's fee. We are very disappointed to lose the opportunity of having his presence in our Festival program.

Sincerely,

Joan Merritt

Joan Merritt
Centennial Art Festival Administratrix

cc Mr. Prasch

an official activity
OREGON CENTENNIAL
1859-1959



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October 21, 1958

Miss Margaret McKellar
The Whitney Museum of American Art
22 West 54th Street
New York 19, N. Y.

Dear Miss McKellar:

Before the Dove show was sent on to Washington, will there be enough time to have Heydenryk pick up several paintings? I am very eager to have plexiglass put on all those belonging to me and I believe one or two collectors would like to do the same in order to protect the pictures in packing and handling. Won't you please let me know?

Also, Fred Wight suggested that Mrs. Keck examine HARDWARE STORE belonging to John Leeper of San Antonio. We both examined the painting and feel that it should have some attention before it is sent on tour. Could you arrange for this in the near future? I should be most grateful if you would let me know about both problems.

Sincerely yours,

EGH:pb

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CHECK LIST OF PAINTINGS BY RAPHAELLE PEALE

A. PORTRAITS (other than miniatures)

1. Raphaelle Peale
by Charles Willson Peale
ill. Life magazine
ill. American Heritage April 1955 (detail)
#663 Sellers catalog, unlocated
2. Samuel Relf (1776-1823)
attributed to Raphaelle Peale
oil on panel, 9" x 7"
Private collection, Milwaukee
3. George Washington
attributed to Raphaelle Peale
Copy of Charles Willson Peale painting
Metropolitan Museum of Art

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MRS. W. C. WILLIAMS
9 RIDGE ROAD
RUTHERFORD, N. J.

picture.

You of course do not know that ~~three~~ weeks ago - Bill had another stroke. Not too bad - but just another set back - and coming at this time - has been difficult for all of us. -

When I am more at ease I will send you a list! (5)
Demuthis - a Sheeler - 3 Hartleys
and a couple of other artists.

It has been a real regret to us that we have been unable to

October 24, 1958

Miss Gertrude D. Howe
Assistant Curator in Charge of Loans
The Metropolitan Museum of Art
New York 28, N.Y..

Dear Miss Howe:

Will you be good enough to let us have two photographic
prints of the Max Weber painting "Beautification" which
you are lending for our exhibition.

We shall have our truckman pick this up on November 6th
if convenient for you.

Sincerely yours

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on both artist and purchaser involved. If it cannot be
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may be published 60 years after the date of sale.

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Class of Service

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, President

1201

SYMBOLS

DL=Day Letter

NE=Night Letter

LT=International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

21)

NA086 PD= HOUSTON TEX 27 1136AMC=

DOWNTOWN GALLERY=

32 EAST 51 ST=

1970 OCT 27 PM 1 26

YOUR RECEIPT DOES NOT LIST MARIN COUNTING ON IT=

JERMAYNE MACAGY=

Houston

October 21, 1958

Professor Herwin Schaefer
1443 Hawthorne Terrace
Berkeley 8, California

Dear Professor Schaefer:

It was very kind of you indeed to send me a report of your successful print distribution. It is always gratifying to learn of the interest now current among students in various universities.

As a matter of fact, I have often thought that it would be an excellent idea for the various universities to apply to the Ford Foundation for a fund to be used for this purpose. There seems to be such a shortage of prints in relation to the demand and the sum involved would be relatively small, while it would function both for the benefit of students and for artists throughout the country. It might be worthwhile to write to the Foundation if you agree with me that the idea is valid.

Sincerely yours,

EMH:pb

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Neiman-Marcus

DALLAS 1, TEXAS

October 17, 1958

MRS. EDITH HALPERT
DOWNTOWN GALLERY
32 E. 51ST ST.
NEW YORK, N. Y.

DEAR EDITH:

How much is "The Parable" by Ben Shahn and what is
its size?

With best regards,

Stanley
Stanley Marcus

jb

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THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

BROAD AND CHERRY STREETS PHILADELPHIA 2 RITTENHOUSE 6-1877

John F. Lewis, Jr., *President*

Henry S. Drinker, *Vice President*

C. Newbold Taylor, *Treasurer*

Joseph T. Fraser, Jr., *Director and Secretary*

Raymond T. Entenza, *Curator of Schools*

October 29, 1958

Mrs. Edith Gregor Halpert
32 East 51st Street
New York 22, N. Y.

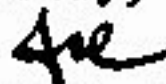
Dear Edith:

I was disappointed, indeed, to get your message that the doctor would not approve of your travel.

We had a very pleasant party, and we are gratified that so many good collectors cooperated so enthusiastically to the end that we have an excellent show and are proud of it. Fifteen collectors netted about 480 items, 60 of them sculpture, and, by a remarkable chance, the number of artists represented is exactly 200.

I suppose you must have had word from Dr. Watter that he was held up in Los Angeles, so that we did not have the pleasure of either yours or his company. I was particularly disappointed, because, as the size of the collections and the varying sizes of our galleries dictated the fitting of one into the other, the gallery in which the Watter Collection hung was that in which our guests were entertained for dinner and you would have felt very much at home with so many friends. When we do a party of this kind we have to do some very quick stage adjusting, in that all of the tables and the signs of festivities have to be scooted out of the galleries into a service area before our evening guests appear. All went smoothly, however, and a splendid time was had by all. This is just a note, then, to tell you that we missed you very much indeed.

Sincerely,



Joseph T. Fraser, Jr.,
Director.

JTFjr:ae

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on need even I, yllacoh .dlwery lammale out to stihg
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 .horel lammale ,dlw dnyw ,dnyw ody dnyw list of dnyw

Mr. Sylvan Lang

Lang, Byrd, Cross, Loden & Oppenheimer

1500 Milan Building

San Antonio 5, Texas

Dear Sylvan:

I suppose you think I am an ungrateful wretch, an unfaithful
 case, and all the other things that go with these attributes.

From the moment we opened the current exhibition, the gallery
 has been a mad house and what with these mad prices, attained
 with the help of the most incredible promotional campaigns,
 the town has gone completely berserk, with a tremendous number
 of collectors switching rapidly to American art to get in on
 the petty-cash figures still current in this gallery, if in no
 other.

And added to this, I sprained my back about two weeks ago and
 the doctor insisted that I avoid taxes and other means of
 transportation. All this is in the way of an apology for not
 communicating with you sooner. However, I have done considerable
 telephoning to various dealers and private collectors to get the
 current climate.

Today I visited both Feigl and Gene Thaw of the New Gallery.
 They were most friendly and showed me the two paintings referred
 to in your letter. Furthermore, Dr. Feigl convinced me that the
 Kekaschka was listed and referred me to several letters from the
 artist to that effect.

Frankly I feel that I am not too well equipped to advise you in
 connection with these pictures. You will have to consider me a
 prejudiced character because I feel that the whole world has gone
 berserk in relation to art values. When over \$2,000,000 are paid
 for seven paintings of the late Nineteenth and early Twentieth
 century, the accent is no longer on quality (and the examples are
 not really great ones) but on stock-market investments. Naturally,
 such publicity affects the entire market and everybody is going
 berserk. I have been seriously grieved by what is happening and
 cannot believe that this attitude can be maintained very long --
 particularly among the Americans who have in recent years shown a

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 purchaser is living, it can be assumed that the information
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WALDEN SCHOOL

1 WEST 89th STREET, NEW YORK 24, N. Y.
SUSQUEHANNA 7-5315

Sc 4-2818

MILTON E. AKERS, DIRECTOR

October 25th, 1950

Downtown Gallery
32 East 51st St.
New York City

Gentlemen:

Enclosed please find copy of selections made at your gallery the other day. The only change being made is in the omission of:

Demuth "Gladioli" (W.C. Fencil) - \$900.00

Thanking you most sincerely for the courtesy and time spent with us, I am

Very truly yours,

Clara Joseph

Chairman: Art Committee

22139 Carbon Mesa Road
Malibu, California
October 18, 1958

Princeton Press, Inc.
270 Lafayette Street
New York 12, New York

Dear Sirs:

I am trying to get some information about a pamphlet, which is distributed by the American Federation of Arts through the Princeton Press.

This pamphlet is titled ABC for collectors of american contemporary art, with text by John I. H. Baur and drawings by Saul Steinberg. It is dated 1954.

It does not contain any information concerning the cost per copy, or how additional copies may be secured. And I am writing at this time to ask for specific information on both these points.

As an artist, and a teacher, I am working with one of the small galleries in the Los Angeles area. We have recently seen a copy of this very excellent pamphlet, and we would like to have several copies available in the gallery. If it is possible to obtain copies in quantity, we would like to have a supply in stock.

Will you please let us know whether it is possible to obtain copies of this pamphlet, and what the cost is.

We would appreciate hearing from you as soon as possible. We would like to have this material available at the opening of the new show which will come early in November.

Thank you very much for your help.

Polly McVickar
Mrs. Polly McVickar
for the
ADELAIDE FOGG ART GALLERY
1710 Westwood Boulevard, Los Angeles

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October 23, 1958

Mr. Clyde P. Surles, President
Fidelity Appraisal Company, Inc.
2405 North Maryland Avenue
Milwaukee 11, Wisconsin

Dear Mr. Surles:

In response to your request for an appraisal of the market value of a painting by Charles Harold Davis, I am sorry to tell you that the Davis we handle is Stuart Davis -- as you could not have known -- and that we therefore are not in a position to help you.

Sincerely yours,

EH:sp

13. Major General Thomas Acheson
2 3/8" in Diameter
David Lynn, Washington, D.C.
14. Self Portrait
Maryland Historical Society, Baltimore, Md.
15. James Rorke Callendar
Maryland Historical Society, Baltimore, Md.
16. Catherine Mellich
Mrs. D. J. McCarthy, Philadelphia, Pa.
17. Mrs. John Montgomery (Sarah Diener)
3 7/16" x 2 3/4"
Metropolitan Museum of Art, N.Y.
18. Man in Gray Coat, 1819
2 3/4" x 2 1/4"
Milwaukee Art Center, Milwaukee, Wis.
Gift of Mrs. Wm. H. Marshall
19. Two Children
Charles Coleman Sellers, Carlisle, Pa.
20. Robert Oliphant
3" x 3 1/4"
National Gallery of Fine Arts
Smithsonian Institution, Washington, D.C.
21. Rubens Peale
3 3/4" x 2 3/4"
On paper
National Gallery of Fine Arts
Smithsonian Institution, Washington, D.C.
22. A. Y. Slater
3 1/2" x 2"
Mrs. Ruth Van Sant, Washington, D.C.
23. Thomas Bond Onion
2 3/4" x 2 1/4"
Mrs. Alexander Winsor, Weston, Mass.
23. Margaret Pearce
2 1/8" x 1 5/8"
Mrs. Alexander Winsor, Weston, Mass.
24. Edward Stow
2 1/8" x 1 9/16"
Gallery of Fine Arts, Yale University,
New Haven, Connecticut

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[encl. 10-20-58]

October 2, 1958

Mr. Nelson A. Rockefeller
Room 3600
30 Rockefeller Plaza
New York 20, N.Y.

Dear Mr. Rockefeller:

Last March I took the liberty of sending to you copy of a letter written by me to the New York Times with respect to the art exhibit sent abroad under the aegis of the Museum of Modern Art, noting the deleterious effect on contemporary American art of the Museum's policy of encouraging abstract expressionists almost to the exclusion of all others. Although I received an acknowledgment from your secretary, I have had no comment from you.

In the light of the scandal created by the Museum's selection of paintings for exhibit abroad, I think that the issue can no longer be evaded, and that you, as one of the heads of the Museum, and one of its most important financial backers, must be made aware of the growing disaffection on the part of both critics and public with the Museum's insular point of view.

Because of the prestige of the Museum and the wealth behind it, it has been able to wield an overwhelming influence, throughout the country, discouraging young American artists from painting in other than terms of abstract expressionism and making it exceedingly difficult for the figurative painters to find a forum.

Yet no art can survive that is not understood by the educated masses, and the educated masses do not understand, do not like, do not respect and will not accept the plethora of non-communicative paintings and sculptures that the Museum seeks to impose upon them. Despite all the efforts of the Museum to force this art down their throats, they

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ART ASSOCIATION OF INDIANAPOLIS INDIANA
THE JOHN HERRON ART INSTITUTE

110 EAST SIXTEENTH STREET
INDIANAPOLIS 2, INDIANA

MUSEUM
WILBUR D. PEAT, DIRECTOR

October 24, 1958

SCHOOL
DONALD M. MATTISON, DIRECTOR

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Your letter was of no embarrassment to me, but I am wondering if there is some misunderstanding relative to the charges on the repair on the O'Keeffe painting.

First, let me say that we sent a check to Caroline Keck in July in payment of what we regarded as our share of the costs of restoration; and I am wondering if the thirty-five dollars that was on the statement which you received (and a copy of which you have just mailed to me) doesn't apply to your share of the costs.

You will recall that in my letter of April 18 to you I said that on the basis of Caroline's report we felt that we were not obliged to pay more than one-half of the total bill, and for that reason she billed each of us for thirty-five dollars. If you will be good enough to read again the copies of my correspondence with her which I sent you on April 18, you will see how we arrived at this arrangement.

I am planning to be in New York the latter part of November, and I will certainly drop in and have a visit with you. We are assembling an exhibition of American water colors for January, and perhaps you have something that you could let us have.

Very truly yours,



Wilbur D. Peat
Director of the Museum

WDP/de

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CHRISTIAN V. CIMMINO, M. D.

Röntgenology

MARY WASHINGTON HOSPITAL
FREDERICKSBURG, VA.

25 October 1958

Downtown Galleries
32 East 51st Street
New York City.

Gentlemen:

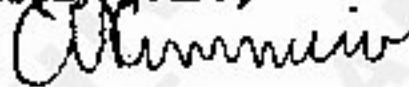
I am writing you at the suggestion of Mr. Leslie Cheek,
Director of the Virginia Museum of Fine Arts.

The architect has reserved a section of the outdoor patio
of our new home for a piece of sculpture which will be visible
thru the glass end of the entrance hall, as well as, of course,
from the yard itself. The setting is decidedly sylvan. The piece should
be about life-size. The house is contemporary.

Other than the fact that the subject should be a human
female, nothing else has been decided upon. An ancient, classical,
romantic or modern theme would all be acceptable.

If you have any suitable pieces in mind, would you kindly
send photos, dimensions, material and prices (including freight).
The photos of course will be returned.

Sincerely yours,



Christian V. Cimmino, M.D.

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published for use in the study of art.

October 21, 1958

Mrs. Louis Allen
546 Hampden Boulevard
Los Angeles 5, California

Dear Mrs. Allen:

Please accept my belated thanks for your letter and check. It was a pleasure to cooperate with you.

No doubt your brother-in-law will report his recent visit to the gallery and that he met two young people whose names I can't recall at the moment, who arrived just as he was leaving and who later purchased a small Bittner. It was an amusing coincidence that they met here.

I hope that you are planning to come to New York in the near future. It will be so nice to see you again.

Sincerely yours,

RM:pb

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October 24, 1958

Mr. William Edwington Scott
6100 Curran Street
Fort Worth 16, Texas

Dear Mr. Scott:

While it is not the practice of this gallery to exert sales pressure, I am writing you again about the O'Keeffe only because Sam and Betty Cantey urged me to do so. Perhaps they have already spoken to you and expressed their enthusiasm for the painting which they saw during their recent visit.

With all the excitement about newly established prices, all the American artists are beginning to seethe and fume about being in the petty-cash department and for the first time all the artists in the gallery have commented on this fact — not in relation to the Cezanne or Gauguin or Van Gogh, et cetera, but in relation to other American artists of reputation who command very much higher figures. As a matter of fact, O'Keeffe phoned me and stated that she would be in New York very shortly and would make considerable increases in her figures. This is not a threat but a suggestion, in the event that you really want the painting at the price I quoted.

I feel utterly silly writing you to this effect but I am sure that you will understand.

My very best regards.

Sincerely yours,

ESB:pb

Dear Mr. Dahlberg:

~~During the past week I have had the privilege of being alone~~

You have not heard from me sooner ^{with} not only because I was "busy" but also because I have been incapacitated due to a painful injury. I read your letter several times, and while I was prompted at first to act on the defensive, as I did during our telephone conversation when you expressed utter disgust apropos my being "busy", on second thought I asked myself, "Why?". I am a busy woman with a calendar full of appointment notations, reminders of calls to be made, of wires to send, etc..

Yes, such is my life, and I chose it. I believe it is a useful life, useful to those I serve - the artists, who are creative people. I chose to help them create by ~~being busy with the many details~~ attending to details, by presenting their work visually and orally in an attempt to evoke a wholesome response among a large public. It is the artists who are free to work as they ~~where~~ and where they choose - in the city, the country, in a suburb or wherever - either here or abroad. That I have dedicated myself to this task is a matter of choice. That I do it as one's I do it, is a matter of personality. You mentioned Stieglitz. He was unique. I cannot emulate him, nor do I wish it. The tempo of his era and the tempo of mine are very different. (He would be in his late nineties today, if alive.)

Working with "creative people" has been and continues to be a fascinating experience, often gratifying, sometimes quite disappointing. It requires an inner understanding and infinite patience. ~~Whether one possesses these qualities, or not, there is always~~ which are hard to conjure at times in the face of an artist's unalterable attitude of complete rightness that allows no traffic with ideas of others less gifted. I recognize that this is all to the good; that one cannot create other wise. And for the latter, there is assurance of permanent absence of boredom. I admire you greatly for your generosity toward your less fortunate colleagues. I am delighted that you succeeded in helping Josephine Herbst whom I remember as of the period when I associated largely with people creative in letters. It would be

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The RECONSTRUCTIONIST

A BI-WEEKLY JOURNAL OF JEWISH OPINION

15 WEST 86TH STREET, NEW YORK 24 • TRAFALGAR 7-3595

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 23, 1958

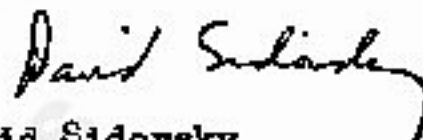
Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City

Dear Mrs. Halpert;

May I express my appreciation to you for allowing us to use the Shalm prints in The Reconstructionist, and even more for your assistance and guidance in the selection of the prints.

I trust that you have received a copy of the issue.

Very sincerely yours,



David Sidorsky
Managing Editor

DS/nk

I plan to be in New York City between the dates of November 17 through 22nd (or longer if necessary) to look over material which dealers and museums will lend us. Will you kindly set aside any material which you might have available to us so that I may see it during this interval?

We are utilizing the "popular theme" to work up interest in ownership of original art. We feel that many laymen who do wish to purchase good art, do need points of approach. Few of them start solely with the selection of abstract forms although we shall appreciate having any of the fine more venturesome interpretations which might also be made available. Our younger patrons do show marked interest in the more abstract conceptions.

May I hear from you relative to this inquiry? I plan to leave Davenport circa November 10 or 11.

Sincerely yours,

Elizabeth M. Geiken
Elizabeth M. Geiken, Director

DAVENPORT MUNICIPAL ART GALLERY

P.S. We haven't organized an exhibition ourselves for more than a year. Many of our shows come from A.F.A. Smithsonian, etc. In February we are to have the "American Primitives" from the Smithsonian, and in December 1958 - (New Talent U. S. A. from A.F.A.

We are to have a fine new building in several years - architects are designing the building - land has been acquired and major portion of funds ^{are} available. So we are stepping up our exhibition and credit programs considerably. I hope your gallery will be able to lend us at least one item. Could it possibly be a Murren?

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B. STILL LIFE PAINTINGS page 2

13. Still Life with Balsam Apple
M. Knoedler & Co., New York
11 $\frac{1}{4}$ " x 6 $\frac{1}{4}$ "
14. Dish of Blackberries, 1817
oil on panel, 7" x 10"
Paul Magriel, New York
15. Still Life with Steak
oil on panel, 13 $\frac{3}{8}$ " x 19 $\frac{1}{2}$ "
Munson-Williams-Proctor Institute, Utica, N.Y.
16. After the Bath, 1823
oil on canvas, 28" x 23"
Nelson-Atkins Gallery of Art, Kansas City, Mo.
17. Fox, Grapes and Peaches
ill. P.A. of the F.Arts, Star Presentation, 1944
Penna. Acad. of the Fine Arts, Philadelphia
18. Apples on Fox Grapes, 1815
oil on panel, 11 $\frac{1}{2}$ " x 13"
Penna. Acad. of the Fine Arts, Philadelphia
19. Still Life with Watermelon, 1822
oil on canvas, 24 $\frac{1}{8}$ " x 29"
Museum of Fine Arts, Springfield, Mass.
James Philip Gray Collection
20. Still Life with Watermelon, 1822
formerly M. Knoedler & Co.,
Mr. and Mrs. Donald S. Stralem
21. Still Life (for J. A. Alston)
oil on panel, 22 $\frac{1}{2}$ " x 18 $\frac{1}{2}$ "
The Toledo Museum of Art, Toledo, Ohio
22. Still Life with Vegetables
oil on panel, 11" x 14 $\frac{1}{2}$ "
Wadsworth Atheneum, Hartford, Conn.
23. Still Life, Liqueur & Fruit
oil on canvas, 13 $\frac{1}{4}$ " x 19 $\frac{3}{4}$ " or 1/2
formerly Whitney Museum of American Art

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October 21, 1958

Mr. and Mrs. Earl Wade Hubbard
Line Rock,
Connecticut

Dear Mr. and Mrs. Hubbard:

Please forgive me for not having acknowledged your letter and the check. The activity in the gallery has been such that I have not had time to dictate a letter and am doing so in my apartment where my clock now reads midnight.

As you realize, I had very little opportunity to talk with you about the Davis during the cocktail party and to explain the arrangements we are obliged to make in connection with this painting. Because of the very limited production, we have been obliged to request the cooperation of each buyer of a Stuart Davis in promising that we may have access to the painting for a period of two years in the event that it is required for major exhibitions both here and abroad. Thus far — in the past few years — everyone has agreed to this arrangement, but in each instance the arrangement was made before the transaction was completed. I hope you understand my embarrassment in writing to you about it so late and will appreciate the necessity for such a stipulation.

I am enclosing a receipted bill but have not deposited the check before obtaining your approval. Won't you please write me at your earliest convenience?

It was a great pleasure to see you both and I hope once again that you will forgive me for this delayed explanation.

Sincerely yours,

EGH:pb
Enclosure

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October 21, 1958

Mr. Harris Steinberg
25 Broad Street
New York, N. Y.

Dear Mr. Steinberg:

I am so sorry that on both recent occasions I was tied up in several knots when you came by and hope that you will pay me a visit in the very near future.

Enclosed you will find the list of insurance valuations you requested.

My best regards.

Sincerely yours,

EGH:pb
Enclosure

WILLIAMS COLLEGE
LAWRENCE ART MUSEUM
WILLIAMSTOWN, MASSACHUSETTE

October 27, 1958

OFFICE OF THE DIRECTOR

Downtown Galleries
32 East 51st Street
New York, New York

Gentlemen:

In connection with one of our reproductions of John Marin's work, we are anxious to learn the present whereabouts of the original, and would be obliged to you if you can supply this information.

The reproduction, on paper 19 3/8" x 15 13/16" is #7 in the old (1925?) Dial Portfolio of Living Arts: John Marin, watercolor 1921 - a view of Lower Manhattan (with the letters HEA?? in the center). The text says that it was the property of Alfred Stieglitz.

Sincerely,

S. Lane Faison, Jr.

S. Lane Faison, Jr.
Director

Phila.

October 21, 1958

Mr. Robert Beverly Hale
Metropolitan Museum of Art
Fifth Avenue at 83rd Street
New York, N. Y.

Dear Bob:

On October 8th I wrote asking whether it would be possible for us to borrow BEAUTIFICATION by Max Weber for our forthcoming exhibition. Of course I realize that my timing was bad, in view of your "Fourteen Americans" exhibition with the tremendous work involved. However, now that it is up and looks magnificent I am writing again as a discreet follow-up. Won't you please let me know unofficially, as we are about to go to press with our catalogue.

In closing, I want to tell you how delighted I am that Marin and O'Keeffe are so beautifully displayed. I spoke with O'Keeffe last Saturday and expressed my enthusiasm. She sounded mighty pleased and mentioned that she may come on to New York within the next two weeks. Aside from my personal gratification, I want to congratulate you on the overall choice and arrangement. This is the best thing that has happened for American art in a long time, and so, thank you.

Sincerely yours,

EGH:pb

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MRS. W. C. WILLIAMS
8 RIDGE ROAD
RUTHERFORD, N. J.

Oct 30/58

Dear Edith — we did have a scare
about one of the Dermuth pictures.
Our son Bill had to have the
office enlarged — and we offered
to let him use our downstairs
for the time that the work was
in progress. — When the work
started we were up as the
Sheelers — much against my
desire at the time — because I
knew that a lot of things would
have to be put away — turned
me of the reach of the boards of

October 24, 1957

Mr. Willie F. Woods, Director
Morton Gallery and School of Art
Pioneer Park
West Palm Beach, Florida

Dear Bill:

Naturally I am very much disappointed that you did not get to New York as planned. However, I look forward to seeing you in January.

The three paintings^{*} chosen by Mrs. Morton have been shipped as you requested and I am now enclosing our memorandum invoice, which is self-explanatory. You will note that a considerable reduction is being made on the O'Keeffe if both are purchased simultaneously. Otherwise, there will be the regular 10% museum discount on each. Also, the Duntz is not.

Mrs. Morton was very wise to make the selection before the auction held at Parke-Bernet, where the Duntzs reached a high high. I am still tingling under the effect of paying between sixteen and twenty-one hundred each for a number of my sixteen purchases — and this is by far the best of the figure groups other than the famous "Distinguished Air" priced twenty-one hundred.

And so,

My best regards,

RM:sp

Enclosures (2)

* Duntz - Two Figures on a Bench 1934 W.F.
O'Keeffe - Small Black Ints 1926? O'K
- Pilgrimage 1943 O'K

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[Handwritten signature]

October 21, 1958

Mrs. William Padman
939 Stone Canyon Road
Los Angeles 24, California

Dear Mrs. Padman:

Thank you so much for your note.

I cannot tell you how sorry I am that we cannot carry through our first transaction. About three days before your letter arrived the painting was purchased by a collector from New Jersey.

We now have several small oils by Stuart Davis and if you wish, I shall send photographs to you with color notes. In the event that these interest you, I shall be glad to send one on for your consideration.

It was nice seeing you and I hope you will be in New York soon again.

Sincerely yours,

EGH:pb

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October 29, 1958

Mr. Stanton L. Catlin, Assistant Director
Yale University Art Gallery
New Haven, Connecticut

Dear Mr. Catlin:

We have noted with keen interest the newspaper releases concerning the bequest from the Philip L. Goodwin Collection to the Yale University Art Gallery and the exhibition to be held in the near future.

We should very much appreciate being able to obtain a copy of the catalogue of the exhibition or a list of the works by artists associated with this gallery. We shall be most grateful for anything you could do to assist us in this direction.

Sincerely yours,

John Marin, Jr.

JMj:spb

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